Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue
New Orleans, La.

1947 - CALENDAR - 1947

JANUARY

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1948 - CALENDAR - 1948

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NOVEMBER

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SESSION CALENDAR—1947-1948

1947

FALL SEMESTER

July 26, Saturday.....8:00 A. M. to 12:00 M.—Entrance examination, Arts and Science.

Sept. 8, Monday.....9:00 A. M. to 12:00 M.—Entrance examination, Loyola College of Music.

Sept. 9, Tuesday.....9:00 A. M. to 12:00 M.—Registration for Entering Freshmen.

1:00 P. M. to 5:00 P. M.—Placement Test for Entering Freshmen.

Sept. 10, Wednesday.....9:00 A. M. to 12:00 M.—Registration for Sophomores and Second Semester Freshmen.

1:00 P. M. to 4:00 P. M.—Placement Tests for Entering Freshmen.

Sept. 11, Thursday.....9:00 A. M. to 12:00 M.—Registration for Juniors.

1:00 P. M. to 3:00 P. M.—Registration for Seniors.

10:00 A. M.—Convocation for Entering Freshmen.

Sept. 12, Friday.....9:00 A. M. to 12:00 M.—Completion of Registration for Entering Freshmen.

Sept. 15, Monday.....Fee for late Registration. Classes begin.

Sept. 20, Saturday.....Latest date for registration or change in registration.

Sept. 23, Tuesday.....Mass of The Holy Ghost, 8:30 A. M.

Sept. 27, Saturday.....Latest date for application for May graduation.

Nov. 1, Saturday.....All Saints Day, Holiday.

Nov. 4, Tuesday.....Mid-Semester Examinations.

Nov. 27, 28, 29,
Thurs., Fri., Sat.....Thanksgiving holidays.

Dec. 3-6, Wed., Sat.....Retreat.

Dec. 8, Monday.....Immaculate Conception.

Dec. 20, Saturday.....Christmas vacation.

1948

Jan. 5, Monday.....Classes resumed.

Jan. 20, Tuesday.....Final examinations.

Jan. 31, Saturday.....Fall Semester ends.

Second Semester Begins

Feb. 2, Monday.....Holiday.

Feb. 3, Tuesday.....Classes resumed.

Feb. 9-10, Mon.-Tues.....Carnival.

March 24, Wednesday...Easter recess.

March 30, Tuesday.....Classes resumed. Mid-Semester examinations begin.

May 6, Thursday.....Ascension Day.

May 18, Tuesday.....Final examinations begin.

May 28, Friday.....Awards.

May 30, Sunday.....Baccalaureate.

May 31, Monday.....Commencement.

June 11-12,
Friday-Saturday.....Summer registration.

COLLEGE OF MUSIC

BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. Thomas J. Shields, S.J., A.M., S.T.L., *President*
Rev. A. William Crandell, S.J., A.M., *Vice-President*
Rev. Thomas A. Carey, S.J., A.M., *Secretary*
Rev. Hilton A. Crane, S.J., A.M., *Treasurer*
Rev. William D. O'Leary, A.M., M.D.

UNIVERSITY COUNCIL OF REGENTS AND DEANS

Rev. A. William Crandell, S.J., A.M., *Dean*
Rev. Lester F. X. Guterl, S.J., A.M., *Assistant Dean*

SCHOOL OF LAW
Law Building

Rev. Andrew A. Doherty, S.J., A.M., *Regent*
Vernon X. Miller, A.B., LL.B., J.S.D., *Dean*

SCHOOL OF DENTISTRY
Bobet Hall

Rev. Joseph B. Bassich, S.J., Ph.D., *Regent*
Thomas D. Speidel, D.D.S., M.S., *Dean*

COLLEGE OF PHARMACY
Bobet Hall

Rev. James F. Whelan, S.J., Ph.D., *Regent*
John J. McCloskey, M.B.A., R.Ph., *Dean*

COLLEGE OF MUSIC
Ronald McDonald Hall

Rev. George A. Francis, S.J., Sc.D., *Regent*
Ernest E. Schuyten, Mus.D., *Dean*

OFFICERS OF ADMINISTRATION

Rev. Thomas J. Shields, S.J., A.M., S.T.L.,
President of the University

Rev. A. William Crandell, S.J., A.M., *Dean of Faculties*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Mrs. Ethel Gillin, A.B., *Registrar of the College of Music*

Miss Carmel V. Discon, A.M.,
Registrar of the College of Arts and Sciences

Mr. Guy J. Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus. D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada 1931; Artist Teacher, Louisiana State University, 1932-33; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940. Member of the National Association for American Composers and Conductors. Member of the Composers and Authors Association of America.

Madeleine Beckhard

Chorus Director and Instructor of Piano (1946).—Graduate (Cum Laude) State College, Vienna, Austria and Staatsakademie für Musik und Darstellende Kunst, Vienna. Teacher's certificate Musik-paedagogisches Seminar and Dept. for Church and School Music, Vienna. Two years head of Music Dept. Sacred Heart College, Grand Coteau. Chorusmaster New Orleans Opera House Association, 1947.

Guy F. Bernard, Mus.M.

Professor of History and Piano (1936).—B. Mus., Loyola University, 1935; Mus. M. Eastman School of Music, University of Rochester, 1938.

Jane Euphemie Blanc, B.Mus.

Instructor in Elementary Theory (1945).—B. Mus., Loyola University, 1945. Member of Phi Beta, National Music Fraternity.

Mildred Cazenavette, B.Mus.

Instructor in Theory (1936).—B. Mus., Loyola University, 1935.

Dean, W. A., B.A.

Instructor in Voice (1946).—Bachelor of Arts Degree, Hendrix College, Conway, Ark., 1947. Two years Graduate work, Louisiana State University, Baton Rouge, Louisiana. Holder of Graduate Fellowship in School of Music. Voice study with Pasquale Amato, 1937-1938. Winner of three year Fellowship, Juilliard Graduate School of Music, New York City. Graduated 1942. Voice study with Madame Anne Schoen-Rene. Leading Operatic Roles. Two years soloist, St. Thomas Church, Fifth Avenue, New York City. Soloist, New York Oratoria Society.

Ferdinand Dunkley

Professor of Organ, Theory and Composition. Fellow of the Royal College of Organists, London; Prize winner for Orchestral suite, London; American Guild of Organists; studied at Royal College of Music, London; Certificate in counterpoint, Trinity College, London.

Gladys Fisher Gay, B.Mus.

Instructor of Piano.—B. Mus., New Orleans Conservatory of Music and Dramatic Arts, Inc., 1932; Lena Little Medal, 1932.

Helen Enser Hall, B.M.E.

Instructor of French horn (1946).—B. M. E. Loyola University, 1941. Studied French horn with Joseph Franzl, Institute of Musical Art and Juilliard School of Music; diploma and the Post Graduate Artist Teacher's diploma. B.Mus. in Education, Loyola University. Graduate work Columbia University. First horn N. O. Opera, third horn N. O. Symphony for eight years. Horn with Chautauqua Symphony, first horn with Albany Knickerbocker Orchestra. First horn N. Y. Women's Symphony, First horn with N. Y. Orchestrette Classique and Westchester Orchestra. Solo appearance with N. O. Symphony, Westchester Orchestra, Albany Orchestra, N. Y. Chamber Orchestra and Orchestrette Classique. Recitals in North and South. Member of Sigma Alpha Iota, Women's Honorary Music Fraternity.

Dorothy Brumfield Hulse, B.Mus.

Instructor in Voice (1945).—B. Mus., Loyola University, 1944.

Mittie Kern Kirst, B.Mus.

Instructor in Violin, Piano and Theory (1945).—B. Mus., New Orleans Conservatory of Music and Dramatic Art, Inc., 1930; Teacher of Music in the New Orleans Public Schools, 1925-1935.

Orval Klopp, B.Mus.

Instructor in Piano. B. S. in Music from Lebanon Valley Conservatory of Music (1940).—Anville, Penna. Piano with Nella Miller, Juilliard Institute of Music, N. Y.; Four years of concert work serving with the Special Service Division of U. S. Army.

Carmen Valenzuela Marechal, B.Mus.

Instructor in Piano (1938).—B. Mus., New Orleans Conservatory of Music, 1922; Diploma for piano awarded by Rudolph Ganz; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Associate Professor of Voice (1936).—B. Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank LaForge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Eugenia Tebault Passera, B.Mus.

Professor of Piano (1936).—B. Mus., Loyola University, 1936; Member of Phi Beta, National Music Fraternity.

Ella de los Reyes, B.Mus.

Professor of Violin and Theory (1932).—B. Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin awarded by Eugene Ysaye, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Elizabeth Bittenbring Schwartz, B.Mus.

Instructor of Piano, B. Mus., Loyola University 1943.—Member of Phi Beta National Music Fraternity.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B. Mus., Loyola University, 1940.

Anna Kern Templeman, B.Mus.Ed.

Instructor of Public School Music and Methods (1945).—B. Mus. Ed., New Orleans Conservatory of Music and Dramatic Art, Inc., 1925; Music Supervisor in the New Orleans Public Schools, 1919-1934.

John B. Whitlock, M.A.

Instructor of Instrumental Methods and Wind Instruments (1946).—B. Mus Ed., Southern Illinois State Normal University, 1937; M. A. in Music, State University of Iowa, 1941.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church. Brooklyn, N. Y.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students lacking sufficient preparation in theory or who cannot satisfy the prerequisites as set forth in the description of courses must take non-credit preparatory courses until the required degree of ability and knowledge is reached. It must be understood that those working for the Bachelor of Music Degree with applied Music as a Principal field of concentration must give their final graduating Recital before the Bachelor Degree can be conferred.

Students who wish to enter as Freshmen must take a placement test in both theoretical and applied music to satisfy the entrance requirements. The placement test for entering Freshmen will be on Monday, September 8, from 9 A. M. to 12 Noon.

Conditional Entrance Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing Advanced standing in music is given after examination only. Advanced standing does not carry credit toward the minimum of 128 semester hours required for graduation.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.
3. Musical training for special students.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree, who take 12 semester hours or more per semester.

(b) **Special Students** Those who are taking only applied music or certain theoretical courses without intention of working for a degree.

(c) **Part Time Students** are those who take less than 12 semester hours, but intend to obtain a degree.

A special student must take the examinations in classes in which he is enrolled.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in theory and applied music.

FEES AND TUITION

Fees:

Matriculation (at entrance time only)	$5.00
Registration, semester	5.00
Physical Education, semester	5.00
Library, semester	1.00
Cap and Gown Rental (for Seniors)	5.00
Graduation Fee (for graduating Seniors)	25.00

Use of piano for practice, semester. (1 hour a day except

N. B.—These fees are not returnable. Only students living out of town may practice in the College Building.

Tuition:

Courses 001M, 002M, 003M.....each $40.00
Theoretical music courses (class instruction).....$80.00
Arts and Sciences courses.....$5.00 per semester hour
Theoretical music courses, depending on teacher chosen—one-half hour weekly, private instruction, per semester.
$43.00 $35.00 $26.00
Tuition for part-time students.....$7.50 per semester hour
Tuition for applied music: Vocal, Instrumental, according to teacher chosen:
Thirty one-half hour lessons, private instruction per semester, depending on teacher selected by the student:
$90.00 $86.00 $68.00 $52.00
Fifteen one-half hour lessons, private instruction—per semester, depending on teacher selected by the student:
$45.00 $43.00 $35.00 $26.00

For every examination taken out of the regular time, a fee of $2.00 must be paid to the Registrar.

If the student withdraws from the University before the end of the first half of the semester, no refund will be made for the first half.

Payments Are Made As Follows:

To receive an admit card to classes, the student must pay at time of registration, one-half the total amount charged. The second half will be due at mid-term.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Instruction in Applied Music

1. For students majoring in music education, instruction in minor instruments may be given in classes of not more than four students.

2. To earn the required credits a student Majoring in Applied Music must take not less than 30 half hours or 15 hours of private instruction each Semester.

B. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (55%-69%); F, failed (below 55%); FE, failure because of excessive absence; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a music degree must present, in addition to the minimum of 128 semester hours of credit, a minimum of 128 quality points, or an average grade of "C" or better.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," neither semester hours nor quality points are credited, but the semester hours are added as hours attempted in computing a student's standing and credit point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than eight semester hours have been earned is considered as the equivalent of one quarter of a semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student might be ready for the senior recital the following year.

C. Relating to Attendance

All students must attend regularly classroom exercises, recitals, and University assembles. They will be charged with

all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

There shall be no distinction between "excused" or "unexcused" absences.

Any student incurring more than six absences (in a three hour or more semester course) shall be dropped automatically.

In courses of less than three semester hours the maximum shall be double the number of semester hours, e.g. two semester hour courses, four absences shall be the maximum allowed; in a one semester hour course, two absences shall be the maximum.

Students who have exceeded the maximum number of absences shall have a right to petition the Committee on Attendance, if his class standing is good and a serious reason has warranted *each* absence.

Students petitioning for reinstatement shall do so within twenty-four hours after notification of being dropped is received from the office of the Dean.

The petition must be submitted by letter and include the reason for each absence, giving dates, etc.

While the petition is being reviewed by the Committee on Attendance the student shall be permitted to attend classes on probation.

Extended absences due to sickness must be verified by a doctor's certificate.

Attendance at funerals, weddings, outside work, transportation difficulties, and the like shall not be accepted as excuses for *excessive* absences.

Three times tardy shall constitute one absence.

Students entering class more than five minutes after the starting bell shall be recorded absent.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician

will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-conrol will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

PART I
PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

Freshman Year	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	1
English	6
French	6
*Theology 104-105	4
Total	37

Sophomore Year	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
Chorus	1
English	6
*Theology 201-202	4
Phil. 201-202-203-204	8
Total	37

Junior Year	Sem. Hrs.
Voice	6
Sight Reading 301-302	2
Ear Training 301-302	2
Counterpoint 301-302	2
Analysis 301-302	4
Chorus	1
German	6
*Theology 301-302	4
Phil. 301-308-311-312	8
Total	35

Senior Year	Sem. Hrs.
Voice	8
History of Music	4
Counterpoint 303-304	4
Composition 301-302	2
Chorus	1
Italian	6
*Theology 305-306	4
Total	29

*Required for Catholic Students only.

MAJOR: PIANO

Freshman Year	Sem. Hrs.
Piano	6
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	1
English	6
*Theology 104-105	4
Total	29

Sophomore Year	Sem. Hrs.
Piano	6
Sight Reading 201-202	2
Ear Training 201-202	2
Harmony 201-202	4
Chorus	1
English	6
*Theology 201-202	4
Phil. 201-202-203-204	8
Total	33

Junior Year	Sem. Hrs.
Piano	6
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	2
Keyboard Harmony 201-202	2
Counterpoint 301-302	2
Analysis 301-302	4
Chorus	1
Ensemble I	2
*Theology 301-302	4
Phil. 301-308-311-312	8
Total	35

Senior Year	Sem. Hrs.
Piano	8
Counterpoint 303-304	4
Composition 301-302	2
Orchestration 301-302 B	2
Chorus	1
Ensemble II	2
Accompaniment I	3
History of Music	4
*Theology 305-306	4
Total	30

*Required for Catholic Students only.

MAJOR: INSTRUMENTAL MUSIC

Freshman Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
*Orchestra or Chorus	1
English	6
***Theology 104-105	4
Total	31

Sophomore Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Harmony 201-202	4
Orchestra, Chorus or Band	1
English	6
***Theology 201-202	4
Phil. 201-202-203-204	8
Total	35

Junior Year	Sem. Hrs.
Major Instruments	6
**Minor Instrument	2
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	2
Keyboard Harmony 201-202	2
Counterpoint 301-302	2
Analysis 301-302	4
Orchestra or Band	1
Ensemble I	2
***Theology 301-302	4
Phil. 301-308-311-312	8
Total	37

*Students not selected for Orchestra must join either Band or Chorus.

**If the Major is Violin the minor instrument in the junior year must be Viola.

If the Major is Cello the minor instrument in the junior year must be Contra Bass.

If the Major is Viola, woodwind or Brass, the Minor must be piano.

***Required for Catholic Students only.

Senior Year	Sem. Hrs.
Major Instrument	8
Counterpoint 303-304	4
Orchestration 301-302 B	2
Composition 301-302	2
Ensemble II	2
***Practice Teaching II	2
Orchestra or Band	1
History of Music	4
***Theology 305-306	4
Total	29

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

***Practice Teaching I consists of Instrumental Normal.

1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violincello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Accompaniment In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 3 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Appreciation 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 2 sem. hrs.

Conducting 301-302 Use of the Baton—Conducting of Part song with previous study and at sight. 1 sem hr.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part Counterpoint. All species Two part invention. 2 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 3 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation, melodic dictation continued. 2 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo for speed in registration. 2 sem. hrs.

Ensemble I Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection-root position first and second inversions. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Dominant and Secondary Seventh Chords. Chords of the ninth. Modulation. 4 sem. hrs.

Harmony 301-302 Modulation Continued. Alterations, Suspensions and Anticipations. Passing Notes, etc. Harmonization of given and original melodies. Keyboard Harmony. 4 sem. hrs.

Harmony 303-304 A Comprehensive Review of Harmony A study of Modern Harmony.

History of Music 201-202 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.

Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.
Material for Chorus, Glee Club, and Orchestra.
Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Methods—Piano 305-306 Instruction in teaching primary grade piano classes—Methods and Materials. 4 sem. hrs.

Methods—Piano 307-308 Instruction in private piano teaching. Methods and Materials. 4 sem. hrs.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach 90 clock hours in schools under supervision. 4 sem. hrs.

Orchestration 301-302-A Transcription and scoring for Band. 4 sem. hrs.

Orchestration 301-302-B Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs.

Practice Teaching I-II In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices. 3 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs. 2 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs. 2 sem. hrs.

SPECIAL COURSES

LITURGICAL MUSIC

101 Gr. S. 102 Gr. S. Gregorian Music: Notation, Modes, Literature of Church Music, Singing.. 2 sem. hrs.

201 Gr. S. 202 Gr. S. Methods: Comparative study of various methods such as, Tone and Rhythm Series, Justine Ward, The Catholic Music Hour, etc. Teaching Gregorian Chant in Parochial Schools, Conducting. 2 sem. hrs.

INTRODUCTORY COURSES

NO CREDIT

101X-102X This course begins with the rudiments of music. Notations, keys, scale construction in both major and minor. The courses advance through ear training, sight reading, and theory.

Four periods a week. Entering Freshman year is dependent upon completion of Theory 102X and entrance examination. 3 sem. hrs.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The Curricula leading to the Degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

For all types of Music Students the entrance requirements in Theoretical Music consist of the knowledge of the Rudiments of Music including Scales, Intervals, Measures and Note and Rest Values.

In applied Music, for the Vocal Supervisior an acceptable Singing Voice is necessary, while no previous Voice Training is necessary. Some vocal experience is preferable.

All applied music must be taken in private instruction.

The applicant for the Instrumental Supervisors Course must already have attained the degree of proficiency in the principal instrument of his choice, equal to a minimum level of the third grade.

N. B. With a principal string instrument the Secondary instruments must be Woodwind, Brass and Percussion.
If the principal instrument, Clarinet, Oboe, or Bassoon, the Secondary Woodwind instrument must be Flute, the Brasses, Trumpet, and Trombone.

If the principal instrument is Flute, the Secondary Woodwind instrument must be Clarinet, possibly Oboe or Bassoon, the brasses Trombone and Trumpet.

If the principal instrument is Flute, the Secondary Brass must be French Horn and Trombone, the Woodwind, must be Clarinet.

If the principal instrument is Trombone the minor Brass instruments must be Trumpet or French Horn, the Woodwinds, Flute and Clarinet.

If the principal instrument is French Horn, the minor Brass instruments must be Trombone. The minor Woodwind instruments must be Flute and Clarinet.

DETAILED PROGRAMS OF STUDIES

MAJOR: MUSIC EDUCATION

VOCAL SUPERVISOR

COURSES

Freshman Year	Sem. Hrs.
Voice	4
Piano 201-202 S.M.	2
Chorus	1
Sight Reading 101-102	3
Ear Training 101-102	3
Harmony 101-102	4
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
*Theology 104-105	4
Total	35

Sophomore Year	Sem. Hrs.
Voice	4
Piano 301-302 S.M.	.2
Chorus	1
Sight Reading 201-202	2
Ear Training 201-202	2
Harmony 201-202	4
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201-202 (c)	6
*Theology 201-202	4
Total	35

Junior Year	Sem. Hrs.
Voice	4
Piano 303-304 S.M.	2
Chorus	1
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Physical Education Ped. 175-176	4
Educational Psychology Ed. 333 2nd. sem.	3
History of Education Ed. 310 1st. sem.	3
*Theology 301-302	4
Total	33

*Required for Catholic Students only.

Senior Year	Sem Hrs.
Voice	4
Chorus	1
Form and Analysis	4
Conducting 301-302	2
Orchestration 301-302 B	4
Physical Education Ped. 175-176 (c)	4
Observation and Teaching 301-302	4
Grade Methods 301-302	4
High School Methods 303-304	4
Education 303-304	4
**Theology 305-306	4
Total	39

MAJOR: MUSIC EDUCATION

INSTRUMENTAL SUPERVISOR

Band or Orchestra

COURSES

Freshman Year	Sem. Hrs.
Prin. Band or Orchestra Instrument, Grade IV	3
Minor Instrument	2
Piano 101-102 S.M.	2
Orchestra or Band	1
Sight Reading, 101-102	3
Ear Training, 101-102	3
Harmony 101-102	4
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
*Theology 104-105	4
Total	36

Sophomore Year	Sem. Hrs.
Prin. Band or Orchestra Instrument, Grade V	3
Minor Instrument	2
Minor Instrument	2
Piano 201-202 S.M.	2
Orchestra or Band	1
Sight Reading 201-202	2
Ear Training 201-202	2
Harmony 201-202	4
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201-202 (c)	6
*Theology 201-202	4
Total	38

*Required for Catholic Students only.

**Required for Catholic Students and may be substituted for Sociology 102.

Junior Year	Sem. Hrs.
Principal Instrument, Grade VI	3
Minor Instrument	2
Orchestra or Band	1
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Physical Education Ped. 175-176-185	4
Educational Psychology Ed. 333 2nd Sem.	3
History of Education Ed. 310 (c) 1st Sem.	3
*Theology 301-302	4
Total	32

Senior Year	Sem. Hrs.
Principal Instrument, Grade VII	3
Percussion	2
Orchestra or Band	1
Form and Analysis 301-302	4
Conducting 301-302	2
Orchestration 301-302 A	4
Physical Education Ped. 175-176	4
Instrumental Methods and Materials 301-302	4
Observation and Teaching 301-302	4
Education 303-304	4
Sociology 101-102	6
**Theology 305-306	4
Total	42

MAJOR: MUSIC EDUCATION

PIANO SUPERVISOR

COURSES

Freshman Year	Sem. Hrs.
*Piano	4
Chorus	1
Sight Reading 101-102	3
Ear Training 101-102	3
Harmony 101-102	6
Appreciation 101-102	2
English En. 101-102	6
Algebra Mt. 101 (c)	3
Pl. Trign. Mt. 105 (c)	3
**Theology 104-105	4
Total	35

*Requirements same as for Piano Majors.

**Required for Catholic Students and may be substituted for Sociology 102.

Sophomore Year	Sem. Hrs.
*Piano	6
Chorus	1
Sight Reading 201-202	2
Ear Training 201-202	2
Harmony 201-202	4
English En. 201-202	6
Biology Bl. 101 (c)	4
History (USA) Hs. 201-202 (c)	6
**Theology 201-202	4
Total	35

Junior Year	Sem. Hrs.
Piano	6
Chorus	1
History of Music 201-202	4
Physics Ph. 201-203B, 202-204B	8
Physical Education Ped. 175-176	4
Educational Psychology Ed. 333 2nd Sem.	3
History of Education Ed. 310 (c) 1st Sem.	3
**Theology 301-302	4
Total	33

Senior Year	Sem. Hrs.
*Piano	6
Chorus	1
Form and Analysis, 301-302	4
Conducting 301-302	2
Orchestration 301-302 B	4
Physical Education Ped. 175-176	4
Piano Class Methods 305-306	4
Piano Special Methods and Literature 307-308	4
Observation and Teaching 301-302	4
Sociology 101-102	6
Education (c) 303-304	4
***Theology 305-306	4
Total	47

*Requirements same as for Piano Majors.
**Required for Catholic Students only.
***Required for Catholic Students and may be substituted for Sociology 102.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

Piano 303-304 S M See Sophomore Year, Piano Department.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

The Arts and Sciences subjects required for the degree of Bachelor in Music Education are listed on Pages 201-202-203.

DEGREES CONFERRED

COLLEGE OF MUSIC

July 27, 1946

BACHELOR OF MUSIC EDUCATION

Norma Taylor Wade

September 7, 1946

BACHELOR OF MUSIC EDUCATION

Ione Mary Golden
Mary Louise Nicholl

February 7, 1947

BACHELOR OF MUSIC EDUCATION

Hilda Felicie Hawes

May 30, 1947

BACHELOR OF MUSIC

Joseph Henry Bloemer
Rev. Edward J. Kelly, S.M.

BACHELOR OF MUSIC EDUCATION

Jacinto Anthony Assunto
Alexander Adolph Bucher
Paul John Herrmann
Laurence Marie Lorio
Rudolph Valentino

REGISTER OF STUDENTS

Year 1946-1947

COLLEGE OF MUSIC

Arnona, Francis	Louisiana
Arsaga, Ritamae	Louisiana
Assunto, Jacinto	Louisiana
Ballestas, Humberto	Louisiana
Barchard, Frank	Alabama
Barranco, Philip	Louisiana
Bayer, Mildred	Louisiana
Belletto, Alphonse	Louisiana
Benedetto, Francis	Louisiana
Benoit, Robert	Louisiana
Benson, Jerome Jos.	Louisiana
Benton, Mary M.	Louisiana
Bernard, Thos. H.	Louisiana
Bickham, Leo	Louisiana
Binder, Alois	Louisiana
Black, Dorothy Mrs.	Tennessee
Blackman, Monte	Louisiana
Blanke, Eugene	Louisiana
Bloemer, Jos.	Louisiana
Blum, Harold	Louisiana
Boamar, Gloria	Louisiana
Bonnet, Donald	Louisiana
Boone, Doris	Louisiana
Boss, Edward	Louisiana
Boudreaux, Wallace	Louisiana
Bowers, William	New York
Brennan, Rhea M.	LoLuisiana
Brimball, John	California
Brown, Jane D.	Mississippi
Brunet, Rene	Louisiana
Bucher, Alex	Louisiana
Cammarata, Santo	Louisiana
Campbell, Wm. G.	Louisiana
Carter, Beverly C.	Louisiana
Carey, Bernard	Louisiana
Carubba, Michael J.	Louisiana
Caruso, Charles	Louisiana
Cassanova, Francis	Mississippi
Casteix, Hugh	Louisiana
Castigliola, Doris	Louisiana
Cazaubon, Paul A.	Louisiana

Celentano, Lloyd V.	Louisiana
Chambers, Charles	Louisiana
Chambers, James	New Jersey
Chambon, Edward	Louisiana
Christoffer, Mathias	Louisiana
Cinquingranno, Salvador	Louisiana
Claret, Ora	Louisiana
Coci, Rosamelia	Louisiana
Crosby, Richard	Louisiana
Crumley, Kenneth	Louisiana
Cunningham, Federick	Louisiana
Curry, Clifford	Louisiana
Curtis, Lewis	Tennessee
D'Amico, Lewis	Louisiana
Darois, Philip	Massachusetts
Dawson, Blase	Louisiana
de Campos, Hildegrad	Brazil
deKay, Beverley	Louisiana
de la Houssaye, Edna	Louisiana
Dibdin, Marion	Louisiana
Dierker, Sr. Mary B.	Louisiana
Doria, Alvin	Louisiana
Duffy, Anna L.	Louisiana
Duffy, Mildred	Louisiana
Duvic, Henry	Louisiana
Ello, Jos. G.	Louisiana
Escude, Lionel	Louisiana
Favors, Louis	Louisiana
Feugas, Patricia	Louisiana
Feux, Henry	Louisiana
Fischbach, Mother Doris	Louisiana
Giuffria, Anna	Louisiana
Gondolfi, Anthony	Louisiana
Goodspeed, Marie	Louisiana
Green, Patricia	Oklahoma
Guastella, Anna	Louisiana
Guidroz, Hilda	Louisiana
Haar, SR. M. Immaculata, O. S. B.	Louisiana
Hammock, Lionel	Louisiana
Hattier, Adelaide	Louiisana
Hawes, Hilda F.	Louisiana
Hermann, Paul J.	Louisiana
Hill, Wm. J.	Texas
Hinkley, Charles	Pennsylvania
Hoover, Wm.	Arkansas
Howat, Mary Dean	Louisiana
Huestis, Wm.	Florida

Huete, Ernest	Louisiana
Ivins, Joseph J.	Louisiana
Joseph, Raymond	Louisiana
Joubert, Sarah Ann	Louisiana
Keith, Oral	Louisiana
Kelly, Rev. Edward	Louisiana
Kennedy, Mark W. Jr.	Louisiana
Kingsmill, William	Louisiana
Kirst, Carl L.	Louisiana
Klamka, Zelda	Louisiana
Koffsky, George	Louisiana
Law, Anne	Mississippi
Leaumont, Helen	Louisiana
Le Dew, Joseph	Florida
Levine, Edward	Louisiana
Lewis, Joseph	Louisiana
Lillo, Marie	Mississippi
Liuzza, Anthony	Louisiana
Lopez, George	Louisiana
Lorio, Lawrence	Louisiana
Lubritz, Coleman	Louisiana
Lusso, Lucille	Louisiana
Mandry, Joseph G.	Louisiana
Mannino, Frank	Louisiana
Markase, Raymond	Louisiana
Marchese, Vincent	Louisiana
Marphis, Rosemary	Louisiana
Meek, Lucille	Tennessee
Mendelson, Stanley J., Jr.	Louisiana
Merritt, Evelyn	Louisiana
Montz, Betty	Louisiana
Moussa, Meyer	Louisiana
Mullen, Richard	Louisiana
Munch, Wm.	Louisiana
Murphy, Isabelle	Louisiana
Nami, Maebress	Louisiana
Navo, Roy	Louisiana
Nulty, Hugh	Louisiana
O'Neal, George	Louisiana
Pagano, Salvador	Louisiana
Parenton, Woodrow	Louisiana
Parkhouse, Edward	Louisiana
Parton, Kenton J.	Texas
Person, James	Louisiana
Peterson, George	Louisiana
Peterson, Harold	Louisiana
Petitfils, Louis	Louisiana

Pico, Dorothy	Louisiana
Preston, Thos.	Louisiana
Quinlisk, Catherine	Illinois
Rand, Kelly	New York
Raymond, Parham	Louisiana
Richardson, Francis	Louisiana
Riley, Peggy	Louisiana
Robichaux, Emile	Louisiana
Russell, Emmett	Louisiana
Rea, John B.	Louisiana
Robert, Cyril J.	Louisiana
Robert, James	Louisiana
Ruhlman, Mary C.	Louisiana
Sadlier, Claus	Louisiana
Sadlier, Gerald	Louisiana
Sadlier, Ronald	Louisiana
Sanborn, Estelle	Louisiana
Scallan, Ruth	Louisiana
Scheuermann, Maury	Louisiana
Schexnayder, Marion	Louisiana
Schilleci, Mary Gloria	Louisiana
Schillio, Emile	Louisiana
Schmidt, Kenneth	Louisiana
Schmiege, Anna	Louisiana
Schorling, Ray	Louisiana
Schulz, Erwin	New York
Seymour, Gloria	Louisiana
Soyez, Albert	Louisiana
Steib, George	Louisiana
Stevens, Mrs. Myrtle	Louisiana
Tafaro, Peter	Louisiana
Tanner, Merryl	Louisiana
Tarleton, Ricard	Louisiana
Tate, Jean	Alabama
Teijelo, Gerald	Louisiana
Terry, Emile	Louisiana
Tisdale, Eva	Louisiana
Toca, Clem Emile	Louisiana
Uzee, Louis	Louisiana
Valentino, Rudolph	Louisiana
Varuso, Frank	Louisiana
Venturella, Chas.	Louisiana
Vogel, Theresa	Arizona
Watson, Betty	Louisiana
Weber, Burke	Louisiana
Westmoreland, Fred	Louisiana
Wilkinson, Shelia	Louisiana
Wiseman, Donald	Michigan
Young, Charles	New York